

# INDIAN ART AND ARCHITECTURE

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## SCULPTURE

### INDUS VALLEY

For the earliest representation of Indian plastic art, we turn to the great civilization that existed in the Indus Valley about 3000 B.C. This Indus civilization which was brought to light at the excavation of Mohanjo Daro and Harappa, has yielded a number of significant sculptures made of stone, bronze, faience, steatite, etc. There are about eleven stone statuettes unearthed at Mohanjo Daro amongst which five of them represent squatting male figures which might represent some deity. Three figures represent animals. But the most remarkable figure is a bust of a bearded man with upper lip shaven and a receding forehead. The face is disproportionately long with narrow eyes inlaid with shell pieces. The sturdy neck and the shaven upper lip resemble the figures unearthed at Mesopotamia. The garment taken around the left shoulder bears a trefoil pattern. The figure is identified as that of a chieftain, probably a religious head. An attempt at portraiture would be traced in one of the three remaining heads. But the most sensitive and vigorous modelling is met with at the two male torsos of Harappa. The figures are chiselled with a remarkable observation and show the art at its best form, met with only at the animal reliefs found in the seals. One of the figures suggests a dancing pose and is considered to be the predecessor of later dancing Nataraja motif.

The most outstanding piece of early Indian art is the bronze statue of a dancing girl, found at Mohanjo Daro, which is now in the National Museum, New Delhi. This remarkable piece (Pl. I a) has won the admiration of the world. The expressive face is slightly tilted with a flat nose, prominent lips and large eyes. The right hand rests on the hip, the left arm, almost covered

entirely with bangles, hangs loosely and the legs are easily poised. Without the missing feet and anklets, this charming little statue is only  $4\frac{1}{2}$ " in height. The derivation of this figure is probably from South India with which the Indus Valley was certainly in contact. The presence of such a lively figure suggests that the art of bronze casting had already reached its zenith at this period and must have had a long predevelopment.

A large number of terracottas (baked clay) of both human and animal figurines are the characteristics of the Harappan art. A large number of terracottas represent females which are regarded as the manifestations of the mother Goddess, familiar in the religion of Western Asia and Eastern Europe. Nearly three-quarters of the terracottas represent animals, such as bulls, buffaloes, rhinoceros, turtles, elephants, etc., and a number of them reach a high level of excellence. Apart from these there are a few models of carts with wheels, and whistles in the form of birds, etc.

The most outstanding contribution of the Indus civilization to ancient craftsmanship is the multitude of seals of which 1200 have been found at Mohanjo Daro alone and this indicates their ancient popularity. Their average attainment is exceedingly high. "At their best, it would be no exaggeration to describe them as little masterpieces of controlled realism with a monumental strength in one sense out of all proportions to their size and in another entirely related to it." The seals are of ivory or faience, square in form with a boss at the back for suspension. They bear a great variety of designs including bulls with and without humps, elephants, tigers and a pippala tree. The seals bear pictographic script which has not been deciphered so far. In many of the seals a curious animal, bearing at the same time the resemblance of several animals, is represented with a single horn, and this is called the "composite animal" or "Unicorn". A small cage is invariably represented in front of this figure and some religious significance is doubted in this motif. There is another figure, with horned crown, seated on a throne surrounded by some animals. This figure is identified as Siva Pasupathi and it is conjectured that the worship of Siva as Pasupathi might have had its root in this age. The modelling of these tiny animals shows great skill and artistry. The figures are invariably shown in profile with vigorous contours and modelling and attain a high state of realism, seldom rivalled in later Indian art. Due to unknown causes, this civilization has suddenly collapsed after which there is a gap in history, till the Aryans appear on the North West Frontier Province by about 1500 B.C.

## ARYANS

Vedic Aryans believed in fire worship; yagas and yegnas played a leading part in their life. As a consequence no artistic activity has been recorded. No interesting specimen has come down representing this period; but a golden plaque, bearing a nude feminine figure unearthed at the vedic mound of Lauriya Nandangarh, is identified to be the figure of earth Goddess, celebrated in the funeral hymn of the Rig Veda. It is probable that the Vedic Aryans might have similar plaques made of silver or gold for their sacrifices.

## MAURYAN

It is only with the advent of Buddhism that the history of Indian art becomes very clear and we are able to trace a continuous tradition in its development. Magadha was ruled by the powerful Saisunaga dynasty by about the 6th Century A.D. Bimbisara or Srenita, the builder of New Rajagraha and Ajatashatru (Kunika) the builder of Pataliputra were contemporaries of Mahavira and Buddha. The Nandas who succeeded the Saisunagas were overthrown by Chandragupta Maurya about 320 B.C. Chandragupta established himself as the master of Pataliputra, the capital of Magadha. His grandson was the famous Asoka Maurya who became a convert to Buddhism fairly early in his reign and made Buddhism his state religion.

The most outstanding monuments of Mauryan art are the famous Dharmastambas which are nothing but free standing pillars with sculptured capitals. Some of these stambas have existed prior to Asoka on which he caused his inscriptions to be incised. These monolithic columns have a highly polished surface and so do the interiors of cave dwelling ascribed to this period. This extraordinary smooth finish has been called the 'Mauryan Polish', which has never been attained during subsequent periods. There ought to have been thirty pillars originally, but now about ten of them survive in perfect state of preservation. Each of these stambas is a monolithic shaft of circular section, rising to a height of 30 to 40 feet, with a taper towards the top. It starts from the ground without a base. On the top of the pillar is an inverted bell-shaped capital with sculptures on an abacus. The capital bears the lion, bull or elephant which in turn supports a Buddhist symbol like dharma chakra. The most outstanding of Asokan Pillars is the Lauriya Nandangarh pillar with a lion capital. The bull capital of Rampurva pillar is also interesting, while the lion capital of Saranath which has been adopted as the National emblem, is the remarkable achievement of Asokan art.

Asokan art to a certain extent was influenced by foreign models. Since he had wide contacts with neighbouring countries, foreign artists found employment under his rule. The sudden introduction of stone on a large scale is due to Greco-Persian influence. The representation of animals is similar to the Assyrian and the Babylonian, while the bas-relief technique shows close affinity to Ionian sculptures. But the magnificent use of the free standing pillars so characteristic of Asokan art was unknown to Persia and the Hellenistic country. All these columns were made of redstone from Chunar.

The art patronised by Asoka is considered to be state art, while there was an indigenous art flourishing at the same time of which a few colossal statues of attendant deities called Yakshas and Yakshis were found. The most outstanding ones amongst them are the Yaksha from Parkham, Yakshi from Besnagar and a Chauri bearer from Didarganj. They are made of Chunar redstone and are over 7 feet in height. The modelling and carving show purely indigenous tradition with heavy and rugged strength. With its rounded breasts and heavy hips, Didarganj Yakshi (Pl. I b) is a remarkable piece of early Indian art.

## SUNGAS

The post-Mauryan is an epoch of great sculptural achievement. The overpowering influence of the court is now gone and the art reaches a wider section of the public. The art of this period is mainly narrative, executed on reliefs (i.e. the sculptures carved on panels). The reliefs of this period are found at the gateways and balustrades of the stupa at Bharhut executed during the reign of the Sungas. The story is depicted in a detailed manner grouping various incidents and episodes in one and the same relief composition. The figure of the main actor is represented more than once to indicate the progress of the story. The figures are represented one above the other and they are large or small according to their importance in the story. The story thus represented illustrates scenes from the life of Buddha and Buddhist Jataka tales. The reliefs are usually accompanied by descriptive labels which give the subjects depicted (Pl. II a). Yakshas and Yakshis are depicted on the gateways. These relief panels are oblong, round or square in form. Not a single detail in the story is omitted while the vegetation, animals and human beings are given equal prominence. The Buddha is not represented in human form, but symbolically at appropriate places in the scenes from his life. Thus Buddha is represented as a vajrasana with footprints; his enlightenment as a vajrasana under a Bodhi tree; his first sermon as a vajrasana under a dharma chakra and so on.

The sculptures are flatly modelled in low reliefs. The birth of Buddha is represented as queen Maya seated or standing with two elephants on her side, pouring water from vases. Bharhut represents an early and primitive phase in classical Indian art.

The next land mark in the early history is supplied by the remnants of the square railing at Bodh Gaya. After the enlightenment, Buddha is said to have taken seven steps under the Bodhi tree and Asoka is said to have erected a railing around this tree. But later, sculptured railing was added during the period of the Sungas. The art as shown here resembles that of Bharhut, with a little more elaboration.

The great stupa at Sanchi is the most stupendous of the early Buddhist establishments and supplies in its splendid gateway carvings, a panorama of the contemporary life and civilization, portrayed with great vigour and dramatic intensity. The carvings as a whole belong to the same class as Bharhut; but unlike Bharhut the sculptures do not appear on the railings. Instead we get beautifully carved gateways called Toranas. The reliefs attain greater depth and freedom and show a distinctive improvement on Bharhut style. Buddha is still not represented in human form. The narration is continued horizontally or vertically while the descriptive inscriptions found at Bharhut were no more employed here. Beautiful dryads (nude Yakshi figures) are easily poised holding branches of a tree. The contemporary life of India, in all its varied forms, was depicted graphically on these gateways, so as to attain almost an epic quality.

## ANDHRAS

The Deccan was ruled by Andhra kings who were contemporaries of Sungas. Under the patronage of these Andhra kings, a number of Buddhist stupas sprang up at the Krishna-Godavari basin, amongst which Amaravati and Nagarjunakonda are the most important ones. Amaravati is a place about 20 miles away from Guntur which had a remarkable stupa called Mahacetiya. It is difficult to state when this stupa was started but Asoka is said to have sent his missionary to this place. The earliest inscription on the sculptures suggests 2nd Century B.C. It is almost certain that the Amaravati stupa had had a continuous development for over four centuries and the development suggests four different periods. The sculptures ascribed to the first period show archaic tendency and a close resemblance is noticed between them and the Sanchi sculptures. Sculptures ascribed to the second period dated about 100 A.D. show further advance in the artistic development but the best period is the third, when rail-

ings were erected under the supervision of the great Buddhist monk Nagarjuna. The latest phase of Amaravati ends by about 250 A.D. when sculptured slabs were introduced to cover the outer periphery of the stupa.

The most outstanding characteristics of the Amaravati sculptures are :

(1) We meet with Buddha being represented in human form along with symbolic representation suggesting thereby the impact of Mahayana Buddhism throughout the country. For in northern part of India also we come across Buddha being represented in human form by this period.

(2) On the inner side of the railing and on the coping slabs scenes from the life of Buddha and Jataka tales were represented (Pl. II b) while on the outer side of the railing, lotus pattern was carved as ornamentation. Since the pilgrims made pradakshina on the inner side of the railing, the sculptures were represented on the inner side.

(3) The entire outer periphery of the stupa was covered with sculptured slabs.

(4) There were no toranas or gateways at Amaravati and other South Indian stupas as at Sanchi. In their place we get what is known as Ayaka Pillars and lions guarding the quarters.

(5) The sculptures were executed on lime stone with greater depth and felicity.

(6) There is flowing rhythm in sculptures of Amaravati with elongated and slender figures attaining high state of naturalism.

(7) There are no descriptive inscriptions as at Bharhut, but the inscriptions mention the donor of slab, etc.

(8) Unnecessary details of the story are left out and human beings are represented more prominently than vegetation and animals.

(9) The process of continuous narration with the hero of the story being repeated more than once is still kept up.

(10) Yakshas bearing heavy garlands are represented on the outer side of the copings.

The entire stupa which was in good state of preservation till about 17th century was pulled down and destroyed by treasure

mongers, sculptures were defaced and used as stepping stones, etc., for houses and were burnt for lime by villagers. Fortune has preserved for us some pieces, the remnants of which are now housed at the Madras Museum, after shipping about 100 best-pieces to the British Museum in London. The stupa at Nagarjunakonda is contemporaneous with the later school of Amaravati and retains the same characteristics.

### GANDHARA SCHOOL

The north-western part of India was ruled by the Parthians, Scythians and the Yu-Chi tribes or the Kushanas during the first few centuries of the Christian era. These conquerors were in turn conquered by Buddhism which became their state religion. Their artists were busy in absorbing the new faith but the technique adopted by them were entirely foreign to India while the themes were predominantly Indian. Under Kanishka the Great, the Gandharan art reached its zenith. This art practised by these foreigners is called Greco-Buddhist art since Greek and Roman artists were employed in the production of art pieces. It is also called the Gandharan art since this land was known as Gandhara country to the ancient Indians. A profusion of sculptures executed in slate stone has been unearthed at various sites in and around Taxila.

The special characteristics of the school may be summarised as follows :—

- (a) Buddha was represented in human form from the very beginning.
- (b) The sculptures resemble closely the Greco-Roman art.
- (c) Physical beauty is the main theme of the Gandharan artists.

The Western artist laid great stress on physical beauty and chose for his God a best athlete, while the Indian artists suppressed the physical beauty to bring out the inner spiritual vision. It is because of this, the Gandharan art represents an altogether different phase in the history of Indian art. The Gandharan Buddhas and Buddhisatvas are represented with broad chests, with prominent muscles, curly hair and moustaches. Their garment resembles a Roman toga (Pl. III a). The lotus pedestals with pointed petals clearly indicate the inability of the foreign artist to express the new ideas, for it is well known that the seat of a Yogi must be soft and flat and not like a thorny bed.

For some time scholars were divided about the origin of the Buddha image. The common figure of Buddha that we are able to identify is the figure of a seated yogi with legs crossed and hands shown in any of the five mudras. Since the Gandharan artists represented Buddha in human form from the very beginning, the conception of Buddha in human form was ascribed to the Gandharan artist, by some scholars. But Mathura where an indigenous art was flourishing at the same time, has yielded a number of Bodhisattva sculptures anti-dating the Gandhara school. The representation of Buddhisattvas mark the transition stage from Hinayana Buddhism to Mahayana Buddhism, for there was opposition to Buddha being represented in human form. But the Buddha as a yogi is an entirely Indian conception and we need not look for a foreign origin in this image. Now it has become a settled fact that the Buddha image originated from the Mathura school.

The Kushanas while patronising Greco-Buddhist art, supported also the indigenous art which flourished at Mathura and other places. These sculptures show the purely indigenous tradition, a continuity, that was kept up from Bharhut and Sanchi. The Bhutesar Yakshi figures show remarkable mastery over the art of sculpture and exhibit voluptuous feeling and sensitive modelling.

## GUPTA SCHOOL

Indian art from the advent of Buddhism to the rise of Guptas (from 6th century B.C. to 4th century A.D.) was predominantly Buddhist. Because of the Yagas and Yagnas which played prominent part in Hindu life, little artistic activity is recorded till this period. From now on Hindus also began to represent their deities in sculptures due to the influence of Buddhism. Though the imperial Guptas were Hindus, they patronised both Hinduism and Buddhism and for the first time in the history of Indian art, we come across Hindu pantheon being sculptured in large quantity. The early phase of Gupta art is illustrated by the standing Buddha statues (Pl. III b) from Mathura, where the Greek influence could still be perceived. The garment still exhibits the folds, a special characteristic of Greco-Buddhist art. But already the consummation of the body towards higher spiritual vision which is an assertion of indigenous art is being noticed. The sculptures are softly modelled with beautifully carved prabha or aureole behind the head of Buddha. Flying gandharvas are represented with garlands on the prabha. But it was given to Saranath to perfect the art to reach a singular glory which has never been surpassed. A seated Buddha statue in the pose of dharmachakra-



pravartana (preaching the first sermon) has come down to us from Saranath which is considered to be the best art creation of the world. Here the compassionate Buddha with all his love for humanity is seated and below his seat is represented a dharma-chakra flanked by devotees on either side. The face is full of serene calmness and in its presence one forgets one's individuality and merges oneself with the divine grace. The soft and flowing contours of the limbs attain classical modesty. The diaphanous (transparent) nature of garb (i.e. a wet cloth sticking up to the body without any folds) which is a special characteristic of Gupta art could be noticed here. It is interesting that this figure comes from the same place from where the Buddha preached his first sermon. A bronze statue of Buddha about 7 feet high, was unearthed at Sultanganj and is now housed at the Birmingham museum. This figure is in the best tradition of Gupta art and speaks of remarkable achievement in bronze casting.

Of the noteworthy sculptures of this period dedicated to Hindu pantheon, the Varaha Panel from Udayagiri is an interesting illustration. The sculpture depicts Vishnu as Varaha lifting the earth from the sea. In front of this figure is seen a panel of gods in *anjali* pose. It is a forceful and powerful expression in stone with the Varaha infused with a strength and ruggedness. But the most interesting sculptures come from the Dasavatara temple of Deogarh.

The front side of the Dasavatara temple is left open and on the other three sides beautiful sculptures are carved representing Gajendra Moksha, Vishnu as Anantasayi and Naranarayana. The Naranarayana panel, in which two sages are represented deeply absorbed in meditation, is the most outstanding production of Gupta art. Indra sent his apsaras to disturb their penance, but these sages were undisturbed and to teach Indra, Narayana created a beautiful damsel from his thigh. She was therefore called Urvasi. On seeing Urvasi's beauty other apsaras fled and Indra became ashamed of his deeds. Urvasi is represented above Nara and Narayana in *anjali* pose while Brahma the grandfather of these sages watches the scene from above. Narayana is represented with four arms while Nara is represented with two hands. There are a lion and a steed represented below their seats. The whole panel is depicted with felicity. A very good representation of scenes from Ramayana is found sculptured at the basement of this temple and the modelling of the figures is graceful. The diaphanous robe so characteristic of Gupta art is seen here also. A fine and elegant female figure made of stucco is to be seen in the cylindrical temple known as Maniyar Math at Rajagir.

The essential quality of Gupta art is its classical quality with restrained ornamentation and soft modelling. Some of the sculptures at Ellora caves and the dancing panel from Auran-gabad cave also belong to the period of Guptas.

### CHALUKYAS AND RASHTRAKUTAS

The early Chalukyas with their capital at Badami were more powerful, particularly during the reign of Pulakesi. Northern India was ruled by the Great King Harsha Vardhana Siladitya of Kanauj. South India was under the sway of Mahendra Varma Pallava, the most outstanding monarch in the history of South India to patronise art and literature. Narasimhavarman succeeded his father and continued the tradition left by his father with great zeal. Harsha's downward march was stopped by Pulakesi who defeated Mahendra Varman at Kanchi. But he was himself defeated and probably slain by Narasimha Varman at Vatapi.

The Chalukyas continued the tradition of the Guptas and we find a close affinity between Gupta and Chalukyan art. The most remarkable pieces come from Aihole and some good illustrations are met with at Ellora caves. At the Badami cave temples, we come across a number of panels Varaha, Narasimha and Vishnu sculptures being the most important amongst them. Kubja Vishnu Vardhana, the brother of Pulakesi, established the eastern Chalukyan kingdom with the capital at Vengi. The eastern Chalukyas were also great patronisers and their art in its earlier phases bears a close resemblance to Chalukyan art. The early Chalukyas were overthrown by the powerful Rashtrakutas by about the beginning of the 8th century A.D. It was under the patronage of Rashtrakutas some remarkable sculptures were brought into existence at Elephanta, Ellora and other places. The great Tirumurthi sculpture representing *Sattvic*, *Rajasic* and *Thamasic* aspects of divinity is too well known to be described here. The Kalyanasundara, Ardhanari (Pl. IV a) and Natesa panels of these caves are proud creations of Indian art. The panel depicting Ravana shaking Kailasa at the Dasavatara cave at Ellora is an outstanding creation. The great Siva is represented as seated at Kailasa and Ravana with ten heads and twenty arms lifts the mountain which stood on his way. Parvati out of fear embraced Siva while Parvati's attendants screamed, out of fear. This scene, (Pl. IV b) as represented here, has received the admiration of the world.

### KALINGA

Contemporaneous with early Chalukyas there was vigorous architectural activity in Kalinga, particularly at Bhuvanewar.

It reached its highest expression by about 1000 A.D. Beautiful and voluptuous sculptures adorn the entire wall surfaces of Raja Rani temple of Bhuvaneswar. Faultless and perfect are these sculptures in their form and vitality. Kalinga art culminates in the world famous Sun temple at Konarak, which was built in 1264 A.D. The temple consisting of a porch and the central tower are in the form of a huge chariot of the Sun drawn by seven horses. The chariot has twelve beautifully carved wheels. The Mithunas or the amorous couple are carved in innumerable poses. Colossal horses (Pl. V a) and elephants and lions are represented on the quarters trampling upon enemy soldiers.

Contemporary with the Kalinga art is the Chandela art of Bundelgund which found a unique expression at Khajuraho. Especially noteworthy is the Kandariya Mahadeva temple of Khajuraho which depicts amorous couples (Pl. V b) on all the surfaces of the wall in beautiful poses. The Delwada temples at Mount Abu were the outstanding production of the western school of Gujarat where the sculptural masterpieces are reared one upon the other to form the sculptural wonders of the world.

### HOYSALAS

The most reputed sculptures of Hoysalas who ruled from 1100 to 1300 A.D. exhibit mastery of chisel to work on stones with delicate and intricate finish. The freezes of animals and sculptures adorning the walls of Somnathpur, Halebid and Belur speak about the grandeur of this period.

### SOUTH INDIAN SCULPTURES

South India has had a long history of art tradition as is seen from the innumerable references met with in Sangam literature. Temples dedicated to various deities are mentioned, which probably possessed the images of the deities. The great Chera, Chenguttuvan brought a stone from the Himalayas, carved the image of Kannaki and erected a temple. There were also sculptures made of stucco (செது) but owing to the ravages of climate no remains of early South Indian art are found. The earliest example of South Indian art could be dated about 600 A.D. from the time of Mahendravarma I. This great monarch who had many titles as *Vichitra Chitta*, *Chitrakarapuli*, etc. was mainly responsible for introducing the technique of rock cut excavations in Tamil Nad. From his time onwards there is an unbroken tradition in the sphere of art in South India. Pallavas were overthrown by about the middle of 9th century A.D. For about 500 years the Chola supremacy lasted, though after about

1150 A.D. the Pandyas had also their sway in the history of Tamil Nad. By about 1350 A.D. the Vijayanagar kings conquered the southern land and they were succeeded by their generals called Nayaks. It is convenient to divide the history of South Indian Art into five periods of 250 years each, namely, the Pallavas (600-850 A.D.), the early Cholas (850-1100 A.D.), the later Cholas or the Pandyas (1100-1350 A.D.), the Vijayanagar (1350-1600 A.D.) and the Nayak or Modern (1600- ).

## PALLAVAS

Mahendra and Narasimha Pallava were mainly responsible for the rock cut relief sculptures of Mamallapuram. The Ganga-dhara Panel of Trichinopoly cave is ascribed to Mahendra's time. The Varaha Panel from Mamallapuram is interesting and a comparison of the Varaha Panel of Udayagiri will be of great use. Here Varaha is represented with Bhudevi lifted up and Siva and Brahma are represented by the side of the figure. Facing this panel is Trivikrama with lifted legs to measure the quarters of the earth. Bali and other deities are represented by the side. The seated Lakshmi panel and the Durga panel from the same Varaha mandapa are interesting specimens of art. But the Mahishasura Mardhini panel (Pl. VI a) from Mahisha mandapa is a unique contribution of Pallava art. Here the Goddess seated on a lion attacks the buffalo-headed demon with her retinue and the entire battle is depicted with a graphic felicity. The fierce attack of the Devi in front of which Mahisha is struggling to hold his club with two hands gives a vivid account of the battle. Such a powerful expression of great agitation and remarkable force in stone, has nowhere found a place except at Mahabalipuram. In front of this panel is the panel of Vishnu as Ananthasayee, reclining on his serpent couch.

An entire epic told in bold sculptures could be seen in what is called the Arjuna's Penance. The natural face of a rock with a ridge has been converted conveniently into a page on which the story of Arjuna's penance is sculpturally depicted. This sculpture is said to represent the descent of Ganges on earth to fulfil the *tapas* of Bhagiratha according to some scholars, while other scholars are of the opinion that the scene depicted represents Arjuna's penance to obtain Pasupatastra. The most acceptable interpretation is that of Arjuna's penance where Arjuna is represented as a seated yogi in front of a shrine on the banks of the Ganges which is represented by the natural ridge. Above he is seen represented as an emaciated yogi, doing penance with lifted leg. Siva with his *gana* is represented nearby giving probably the *Pasupata Astra*.

Vidyadharas, Kinnaras and Kimpurushas and a host of other deities are represented on either side of the rock. A Naga and Nagini come out from under the earth to witness the scene. A cat is represented as doing penance while small rats, unaware of the deceitful nature of the cat, play at its feet. Remarkable representation of elephant and its calves find a place at the foot of the rock. A graceful representation could be seen at sculptures of lions, boars, antelopes, etc. while the most interesting animal group is the monkey and its family depicted nearby. In a nearby cave, Vishnu is depicted as Govardhanadhari. The sculptures at Ellora were carved into sunken panels while the Mamallapuram Sculptures stand out boldly from the background.

Sculptures carved on many stones jointed together is an innovation of Rajasimha, as could be seen from the seashore temple of Mamallapuram. While this method did not have any significant influence in South India, it has found profound expression at Java and Indonesia, with which South India had great commercial contact. The Kailasanatha temple and Vaikuntaperumal temple at Kanchipuram contain some of the bold attainment of Pallava art. Kailasanatha may be said to be sculptural gallery depicting various poses of Siva on all its surrounding cells. The Pallava sculptures are distinguished by long cylindrical kiritas, with broad and flat chests. The *upavita* is represented as a broad ribbon usually taken around the right arm. The loin garment assumes the form of a heavy loop hanging between the legs. The disc in the hand of Vishnu always faces the front. After the Pallavas, rock cut sculptures went out of use in South India.

### CHOLAS

The early Cholas of Paranthaka dynasty were powerful from about 850 to 1100 A.D. Rock cut temples being altogether abandoned, constructional temples assumed great importance. The main vimana or the tower on the top of garbagraha, was prominent during this period. The niches around the garbagraha were beautifully ornamented with sculptures of singular grace, recalling the classical quality of the Guptas. The sculptures from Kodumbalur and Srinivasanallur represent the earlier phase while mature art comes from Tanjore and Gangaikondacholapuram. The Chandesa Anugraha Murthi, (Pl. VI b) sculpture from Gangaikondacholapuram, has received universal admiration. It is only from now on the figures of Nataraja are found in sculptures and bronzes indicating thereby their origin. Beautiful sculptures of the early Chola temples could be seen at the Nageswaraswami temple at Kumbakonam where the Chola art is at its best form. The face in the Chola sculpture tends to be round with conical

**kirita** with little more of ornamentation than that of Pallava sculptures. The influence of the Chola art was so great and was held in such veneration that the subsequent generation could not improve upon the representation and hence a tendency towards conventional representation creeps in.

### LATER CHOLAS

From about 1100 A.D. the late Cholas became prominent and there was considerable disharmony in the country due to the increasing power of the Pandyas. As a consequence there was a set back in artistic activity of this period with the result that the artists were content with the representation of the deities in the same conventional form but with a little more of ornamentation. The kirita has almost attained a conical shape and the nose of the sculpture tends to become sharp. An over-elaboration of details with less grace and vigour may be said to be the characteristic of this period.

### VIJAYANAGAR PERIODS

The master craftsmen of the Vijayanagar school showed their talents in altogether different mode. Beautifully and minutely carved monolithic pillars were made to support mandapas of which the Kalyana Mandapa of Vellore, the horse mandapa of Srirangam (Pl. VII a) and hundred pillared mandapa of Kanchi Varadaraja temple are comparatively famous. Hasara Rama temple at Vijayanagar contains beautiful scenes from Ramayana on its walls. Stone chains made of one stone piece and a stone ball cut into the mouth of a Yali demonstrate the mastery of the artists in chiselling inaccessible places. A sharp beaklike nose, profuse ornamentation and scooping of the belly to the front are some of the characteristics of Vijayanagar school. It is from this period that we come across religious signs like namam on the sculptures.

### MODERN

The Nayaks of Madurai have contributed a great deal to the sculptural history of South India. Many South Indian temples bear the art of this period; Madurai, Srivilliputtur, Krishnapuram, Tinneveli and Perur (Pl. VII b) are the most important amongst them. The Madurai Meenakshi temple contains the most remarkable productions of this age. The sculptures represent various deities; the incarnations of Siva and Vishnu take a leading role. The sculptures are of uniform height of about 6½ feet and are executed in black granite.

## ARCHITECTURE

### MOHANJO DARO AND HARAPPA

"The outstanding quality of the Architecture of India is its spiritual content. It is evident that the fundamental purpose of the building art was to represent in concrete form the prevailing religious consciousness of the people. It is mind materialized in terms of rock, brick and stone."

The only exception to the above is the architecture that is met with in the earliest of Indian Civilization which was unearthed at Harappa and other sites, for the Harappan people were more concerned with the material need than the spiritual ideals. The architecture of this period is said to represent a puritanical utilitarianism. There are no temples, tombs or shrines in the sites excavated so far. Of the different types of buildings, dwelling houses both large and small predominate while the other types include market halls, granaries, etc. and a complete bathing establishment has come to light at Mohanjo Daro.

The Harappan builders were great town planners as is proved by the methodical lay out of straight streets at right angles with a remarkable underground drainage system. The main thoroughfares run almost due East and West and South and North. Both at Mohanjo Daro and Harappa, the walls were built of burnt bricks. The periodic floods of the Indus and heavy rainfall are the main reasons for these people to prefer burnt brick to unburnt bricks. All the walls were constructed with a pronounced slope probably for an architectural stability. The roofs were built with stout beams and covered with planks which were dressed with beaten earth. This civilization which had had a long life of existence abruptly ended due to unknown causes by about 2000 B.C.

### VEDIC

No significant architectural remain is now extant to tell us the attainment of the Vedic Aryans who have in all probability succeeded the Harappan people. The grandeur of this period is revealed in the Vedas which indicate considerable building activity. But owing to the perishable nature of the materials used in the construction, for wood, bamboo, etc., formed the building materials, no remains have come down to this time. The Aryans erected thatched huts for their dwellings, and probably had big *Yagasalas* with the sacrificial altar in the centre and the thatched covering had probably a raised portion immediately above the altar to allow the smoke to escape. This might probably be associated with the later developments of *Vimanas* over the main sanctum in Hindu temples.

A clear history of Indian architecture can be constructed from the rise of Buddhism by about the 6th century B.C. As has been already stated, Indian architecture is essentially religious in character. It may broadly be divided into three categories as Buddhist, Hindu and Muslim architecture.

## BUDDHIST ARCHITECTURE

The origin of stupa worship may be traced to the adoration of burial mounds prevalent among the masses from very early times. The stupas, cylindrical or dome shaped structure contained the relics of great religious teachers and were very common amongst the Buddhists and Jains. The Jains later copied the temples of Hindus while wherever Buddhism spread the building of stupa continued, as could be seen even to this day in Burma, China and other places. The stupas generally contained the bodily relics of the religious founders while others contain the articles used by the saints, such as begging bowls, etc. There are also stupas which were built on the routes of pilgrims leading to holy sites.

The stupas were generally constructed with bricks and in some cases they were reinforced with dressed stones in later times. The basement was square in earlier forms, which assumed a circular character at later times. Over this base rises the stupa in hemispherical shape and sometimes with a hemisphere over a cylindrical structure. Over this dome is a cubical railing which encloses within itself one or more parasols supported on shafts. Around the stupa a passage was left for the pilgrims to go round, which was called *Pradakshinapatha*; covering the entire stupa is erected the railing which is a typical copy of wooden construction. This railing is constructed with upright and cross bars made of stone, crested with coping-slabs. The basement of the stupa was called *Adhistana*, the hemispherical dome the *anda* or *garba* and the little tower or railing is called the *harmika*. *Chatra* and *yashti*, are the terms used for parasol and shaft respectively. The railing around the stupa is called *vedica*, while the upright bars, cross bars and coping-slabs are called *Thaba*, *Suci*, and *Ushnisha*. In all the Northern Indian stupas, the four quarters were provided with sculptured entrance gateways called *Thoranas*, while the Southern ones were flanked by what is known as *ayaka* pillars.

## MAURYAN

A pre-Asokan stupa, built with large sized bricks, is found at Piprahwa in the former United Provinces, which is supposed to be the most ancient stupa in this country. The conversion of



**Asoka** to Buddhism had a most astonishing effect on India's art and architecture, for this great monarch made use of all the means at his command to propagate his new faith. He is said to have demolished seven out of eight stupas containing Buddha's relic and to have distributed them so widely, erecting new stupas, that he is credited with having built 84,000 stupas. The eighth one which was left out by him, was guarded by a Nagaraja and Asoka probably did not want to wound his faith. The stupa No. 1 at Sanchi and the Saranath stupa are said to have been built by Asoka.

### SUNGAS AND ANDHRAS

The stupa at Bharhut in Central India is another important stupa which had later reinforcements of brick construction. This stupa had on its outer periphery recesses to hold *deepas* or lamps at regular intervals, to be lit by pilgrims as they went round.

A century later were added the most, exquisitely carved *Thoranas* or gateways, erected on all the four sides (Pl. VIII-a). Each gateway consists of two pillars, supporting three architraves on capitals. The capitals represent dwarfs, elephants or lions set back to back. At the top of the *Thorana* is the *dharma chakra*, the sacred wheel of Buddha.

The Sanchi stupa was subsequently covered with stone slabs by about the 2nd Century B.C.

The Andhra Desa had a series of remarkable stupas at the Krishna-Godavari basin, the outstanding monuments of which are those found at Amaravati, Nagarjunakonda, Jaggayapeta and Goli. It was at the instance of Asokan emissaries that these stupas sprang up, and they were later on enlarged. The outer periphery of the stupas was covered with exquisitely carved casing slabs and so were the railings with the result that we come across a profusion of relief sculptures with remarkable beauty and felicity. Unlike the Northern stupas, the stupas of Andhra desa were guarded at the quarters by lions. The 'ayaka' pillars at the projections on four quarters face the entrance. No *thorana* is met with in these stupas.

### GANDHARA

The North Western Frontier Provinces better known as Gandhara country bear a number of stupas of which a majority are unfortunately in ruins. The Dharmirajika stupa at Taxila was constructed by Asoka, and was enlarged during subsequent

periods. These stupas exhibit a tendency towards elongation as a whole. The square plinth with one or more terraces was surmounted by a superstructure of tall drum which was approached by flights of steps on all the four directions. Over this superstructure are the hemispherical dome and *Harmika*. Many tiered conical shaped *Chattravali* is the final topping element. The Kushan kings were responsible to a great extent for the spread of Buddhism in this area. Kanishka is said to have erected a great stupa at Purushapura which has been graphically described by the Chinese pilgrims. "It consisted of a basement in five stages (150 ft.) a superstructure (stupa) of carved wood in thirteen storeys (400 ft.) surmounted by an iron column with thirteen to twenty-five umbrellas (88 ft.) making a total height of 638 feet." This has been said to be the highest tower in *Jambudwipa*. At Sha-ji-ke-Dheri the excavations have revealed a basement of 286 feet diameter which is identified to be this great stupa.

Apart from these structural stupas, mention must be made of stupas carved out of rocks inside cave excavations. These are called Chaityas. The chaitya caves are found in large numbers in west coast, of which Ellora, Ajanta, Karle, Nasik, Kondane, etc., are the most famous. The chaitya caves were excavated as assembly halls for segregational prayer of the monks. The chaitya cave consists of an excavated hall with rock cut stupa, at the back, which is called Chaitya. The back of the chaitya halls are semi-circular, while the halls preceding the chaitya are rectangular and hence the general plan of almost all chaityas assumes the apsidal or horse-shoe form. The earlier chaityas do not bear columns while the later ones have introduced columns showing certain foreign influence. With the growing influence of Mahayana Buddhism the worship of stupa slowly receded into background and was supplanted by the figure of Buddha. In earlier chaitya the figure of Buddha was not represented and it consists of a severely plain stupa. But the figure of Buddha was carved in the chaitya facing the entrance. In the Visvakarma cave at Ellora the Buddha figure assumes a greater prominence while the stupa is relegated to the background.

## VIHARAS

Adjacent to these Chaitya caves, dwelling caves for the Buddhist monks were excavated, which were called Viharas. The Viharas proper had a central hall with columns, with cubical cells for the Buddhist monks on either side. The back of the hall was later scooped to form into a small cell, containing the image of Buddha. The most important and carefully worked part is the

facade with doorways below and horse-shoe shaped window above. The exquisite carvings of the columns and beautiful decorations of the surface with paintings, particularly at Ajanta are too well-known to be mentioned here. With the Hindu renaissance, by about the 7th century A.D. Buddhism suffered a set back and no significant addition has been made after this period.

## HINDU ARCHITECTURE

With the Vedic Aryans, the *Yagas* and *Yajnas* played a more prominent part. In epics, we come across references to temples. But only from Asokan era, we come across actual extant Hindu temples. Heliodorus calls himself a *Bhagavata* and is said to have erected a temple in honour of Sankarshana Vasudeva.

Around Taxila, Indo-Greek temples with ionic pillars are met with, which are dated about the 1st Century B.C. Remains of an apsidal temple dating almost from the same period has been brought to light at the recent excavations of Nagarjunakonda. A number of temples of other forms ought to have existed during this period, but the perishable materials, such as wood, bamboo, etc., used in their construction have not survived due to ravages of time.

We could divide the Hindu architecture into two categories. The term temple architecture could be substituted for Hindu architecture, for the word temple is widely used in the sense of Hindu shrines. They are (a) Cave temples and (b) Structural temples. There is yet another type known as monolithic temple. Surviving examples of the monolithic type are the Mamallapuram rathas, the Kailasa temple of Ellora and Vettuwan Koil at Kalugumalai. These could be grouped with the cave temples for purpose of convenience.

## GUPTA PERIOD

*Cave Temples* : The Hindus by about the close of the 4th century A.D. began adopting the Buddhist methods for their worship, as a consequence cave temples similar to Buddhist chaityas were begun to be excavated. But the earliest group of Hindu caves dated with inscriptions to about 5th century A.D. are met with at Udayagiri. These early caves are partly rock-cut and partly stone-built. The earliest of these is a natural cavern converted into a shrine by adding a structural portico with pillars in front. This is called a false cave. The later shrines are chambers scooped out of rock with stone-built shallow porticos in front.

Badami or Vatapi, the ancient capital of Chalukyas, affords the next phase of cave temples, where the technique shows improvement. A small square sanctum was cut into the rock which is preceded by a big columned hall. The hall has a pillared verandah in front which is preceded by an open court. Rich carvings with varied designs decorate the interior, while the façade is left comparatively plain.

Sixteen caves belonging to Hindu faith are found at Ellora dating about 650 A.D. These cave temples show further advance in the rock-cut temples of which the Dasavatara, Rameswara, Ravan-ka-khai and Dhumarlena are the most important ones.

The cave temples at Ellora may be divided into three groups. The two storeyed Dasavatara cave temple with a pillared hall and the sanctum scooped at its far end, is the best illustration of the first group. The design of a Buddhist Vihara has been closely copied in this series where instead of monastic cells, on either side, we have the walls being divided into large sunken panels containing sculpture in relief. The Ravan-ka-khai and the Rameswara Caves represent the second type, retaining the essential characteristics of the first group. But the shrine proper is a distinct component with a processional corridor around it. The Rameswara cave has a separate shrine of Nandi situated in the centre of the court in front of the cave. It is overlaid with magnificent wealth of sculptures. The pillars are rich and elegant on account of their graceful bracket figures.

The Dhumarlena represents the third type which has a cruciform hall with three entrances. Each entrance is preceded by a court. At the back end of the hall is the square shrine. It has steps on all four sides leading to the cellar and gigantic guardian deities are carved on all the sides. Dhumarlena is the finest specimen of cave temples in India.

The general arrangement of Elephanta cave is similar to the Dhumarlena except for the fact that it is small and less regular in its plan. The colossal guardian figures are repeated here also. Some finest specimens of sculptures are accommodated in huge panels all around the caves. These are ascribed to the Rashtrakuta period. The Jogeswara cave temple at the island of Salsette is the latest amongst the Hindu cave temples in India. Excavating cave temples for Hindu Pantheon was also in vogue for a short period in South India. But this will be taken up at a later stage when we deal with the history of South Indian Temple architecture. Cave temples were found unsuitable for the Hindu faith and so were abandoned by about 800 A.D.

**Structural temples:** The Golden age of Guptas ushered in a new epoch in the history of Indian temple building activity. Monuments were now erected on more permanent materials like brick and dressed stone. The perishable materials like bamboo, wood, etc., hitherto used for constructional purposes were abandoned. Initial experiments were made in various types and forms. After further elaboration the significant form was chosen for further crystallisation. Five groups of temples may be distinguished at this stage, which are as follows :

- (a) A square temple with flat roof and a shallow porch in front.
- (b) The same square shrine is retained around which a covered ambulatory is introduced. This is preceded by a porch in front.
- (c) The square temple with a low and squat tower or *sikhara* above.
- (d) An apsidal temple with a rectangular projection in front and barrel vaulted roof above.
- (e) The circular temple with shallow projections at the four cardinal points.

The circular temple seems to be a survival of the form met with in the Buddhist stupa of Amaravati and others of Andhra desa, while the apsidal temple is modelled out of the Buddhist chaitya halls. The temples at Ter and the Kapoteswara temple at Chesarla are apsidal temples which appear to have been chaitya halls converted to Hindu faith at later days. At Aihole, an apsidal temple dedicated to Durga is dated about 6th century A.D. It is surmounted by a *Sikhara* over the sanctum and has an outer pillared periphery, running all round the shrine. This form of temple gradually went out of use. A circular temple known as Maniyarmath is met with at Rajagir with shallow projections on all the four cardinal points. The apsidal and circular forms did not have any marked effect on subsequent architecture.

The other three groups are the forerunners of the mediaeval temple architecture. The first form, namely, the flat-roofed square temple forms the main basis over which the second and the third are but elaborations. There is a small but very impressive temple at Sanchi, a tiny and unpretentious shrine consisting of nothing more than simple square chamber with a pillared porch in front. The temple surfaces are left very plain.

Other best preserved examples are met with at Tigawa and Eran. For the first time we come across (the garbagriha) the cubical cella with a single entrance and a porch in these temples.

The second group consists of a small square cella surrounded by a covered ambulatory or *pradakshinapatha* which is also square. The bigger square is preceded by a smaller rectangular porch, while a second storey is supported on the inner sanctum. Representations of this type are the Parvati temple of Nachna, Kuthara, Siva temple at Bhumara and the Ladkan and Meguti temples at Aihole.

Further elaboration is introduced in the third group of temples which maintain the general plan and arrangement. But the most important aspect of this group lies in the introduction of *sikhara* or tower over the sanctum. The Dasavatara temple (Pl. VIII b) at Deogarh is the most outstanding structure of this type. The temple stands on a lofty basement with sculptured reliefs appearing on all the three sidewalls of the temple. Towards the top of the walls rises, the *sikhara* and in contour it appears to have been a straight edged pyramid. The top has unfortunately tumbled down. The temple is reached by flights of steps from all the four sides.

The Bitragaon brick temple is a small square temple. Its ground plan is square with projections in the middle of each of the three sides and a small vestibule in the front. The tower exhibits well defined superposed courses with straight sides. The projections on all the four points are maintained to the top of the *sikhara*. They give prominence to vertical lines being introduced into the *sikhara* and this becomes the most important distinguishing feature of North Indian towers. The *sikhara* of the Lakshmana temple at Sirpur, ascribed to the period of Sri Harshavardhana Siladitya of Kanauj, takes an inward curve at the top. It is difficult to ascertain the original form of architecture of the Mahabodhi temple at Buddha Gaya (Pl. IX a) for it has been renovated many a time. A minute description of this temple is given by Hisuen Tsang in the 7th century A.D., and it is learnt from these descriptions that the temple in its present form in essential elements existed in the 7th century A.D.

To sum up what has been already said, the nucleus of garbagriha as a small square cell is found in the early structures. A covered ambulatory for *pradakshina* was introduced around the sanctum. A small tower was later added to the top of the main sanctum which was in the form of a straight edged pyramid. A slight curve towards the top is a later addition with the vertical lines predominating. At the Mahadeva temple at Nachna Kuthara the tower is surmounted by an amalaka.

## CHALUKYAS AND RASHTRAKUTAS

The Chalukyas and their successors, the Rashtrakutas practised both the Southern form and Northern form of towers. At Pattadakal, the Virupaksha temple was built as a copy of the Kailasanatha temple of Kancheepuram. The temple at Ellora, which is also called the Kailasanatha temple, is an extensive establishment, entirely excavated out of the rock in imitation of the celebrated Kailasanatha temple of Kanchi. A pit was dug around, in the sloping side of the temple, about 106 feet deep. In the centre of this rectangular court stands the temple consisting of vimana, 96 ft. in height, preceded by a large square porch for the bull Nandi, reached by a bridge, and in front of all stands the gateway. Besides these two large pillars or Dhvajasthambas stand on each side of the detached porch. The Hoysalas who came to power about 1050 A.D. developed a distinctive type, with the temples standing on high platform. The plan of the temples assumes a star shape. The platform is much wider and spacious. In none of these temples, is there an interior pradakshinapatha, and the space on the platform provides a suitable substitute. The upward tendency of the towers is minimised and the entire wall surface of the temples (Pl. X b) is studded with exquisitely carved sculptures.

## KALINGA

The same form was practised with slight variations over at least three-fourths of Northern India. The most interesting study of mediaeval temple architecture of Northern India could be had from the temples of Orissa which are called the Kalinga temples. The main group is concentrated in the town of Bhuvaneshwar, (Pl. IX b) where there are thirty examples, while the same style was further elaborated and perfected at Konarak. Most of them belong to 11th century A.D. and are called Deols. In front of the temple is a small building or assembly hall corresponding to the *mandapa* in other parts, but here known as Jagmohan. These two constitute essentials of Orissan temple. Two more buildings called the Natamandapa and Bogamandapa were later added to the above. Standing on a basement, these halls were invariably of one storey only. The tower is of the curvilinear type with inward curve at the top. An amalaka forms the crowning element.

## MEDIAEVAL

The Chandela kings who ruled the Bundelkand in the middle of 11th century A.D. were responsible for constructing the most refined manifestations of Indian architecture. Their temples situa-

ted at Khajuraho (Pl. X a) move in an upward direction. Raised up in lofty basement, the building resolves into three main parts consisting of an emphatically high basement above which are the walls and internal openings, while over all is a grouping of roofs culminating in the tall and graceful *sikhara*. To accentuate the upward impulse there are a number of pronounced vertical projections.

The Dilwara temples of Mount Abu and Satrunjaya are the most outstanding monuments of Rajasthan. Squat domes replace the towers; but the most important feature in these temples is the exquisite carvings covering the high ceilings.

### SOUTH INDIAN TEMPLES

The temple building as it was developing in Southern India was assuming a separate form. In view of the fact that it was being practised almost entirely in the Tamil country, anciently known as *Dravida desa*, it has been referred to as the Dravidian style. This type of architecture has been conveniently resolved into five periods, Pallavas (600-850 A.D.), Cholas (850-1100 A.D.), Pandyas or later Cholas (1100-1350 A.D.), Vijayanagar (1300-1600 A.D.) and Madurai (1600- ).

### PALLAVAS

The earliest extant temples of South India could be dated only from about 600 A.D. The earlier structures had left no trace, because of perishable materials used in their construction. Even these temples are rock-cut cave temples, a technique that was introduced into Tamil Nad by the great Pallava monarch Mahendravarman I. This king is the most outstanding figure in the history of Tamil country and his inscriptions endow him with such titles as *Chettākāri*, *Vichitrachitta*, *Chitrakārapuli*, etc. This king was specially fond of such a kind of rock cut temples of which large numbers have been found. Each of these shrines (Pl. XI a) consists of a shallow rectangular pillared hall or *mandapa* with one or more cells cut deep into interior walls. On each side of the entrance of the *sanctum* appears the figure of a *dwarapalaka* carved in high relief, a feature that is also to be found sometimes on either side of the entrance to the *mandapa*.

Narasimhavarman, Mahendra's son and successor also continued the cave style along with shaping out free standing monolithic rathas. Of the caves of his period the Trimurthi, Varaha and Mahishasuramardini *mandapas* at Mamallapuram are the most important. In plan they are similar to Mahendra group,



but their facades are usually more ornamented both in the design of the pillars and cornice. The shaft is octagonal and is sometimes fluted.

The outstanding architectural works of Mamalla's reign are the celebrated monolithic temples called rathas, which exemplify an entirely novel form of expression. The most interesting group is the Pancha Pandava rathas (Pl. XI b). They are not actually chariots in the literal sense but are monolithic temples standing on the sea shore, to the south of the other rock excavations. Four of them stand in a line running North-north-east and South-south-west and look as if they had been carved out of a single stone. The first on the north is the Draupadi ratha, which is square externally with a curvilinear roof rising to about 18 feet high. This resembles a *parnasala*. Apparently it was crowned by a finial of some sort, but its form cannot now be ascertained. "This ratha is the most conveniently finished of the five and is now unique of its kind, but must have belonged to an extensive class of buildings when it was executed." On the back wall of the cell is a figure of female deity with some attendants. The *dwara-palakas* are also females.

The next is known as the Arjuna Ratha which is a small copy of Dharmaraja Ratha, the only difference being that Arjuna's is very much smaller than the other. A cell has been excavated inside but contains no image. The figures on the outside walls are dedicated to Siva. The roofs of the first and lower storeys are ornamented with those ranges of little simulated cells, which became the distinguishing characteristics of Dravidian architecture. Surmounting the roof is an octagonal dome, which is a universal feature of this type.

The third is Bhima Ratha, which is an oblong building having a curvilinear roof with a straight ridge. Externally it seems to have been completely carved, but internally only partially excavated, the work being stopped by some accident.

The fourth and most southerly one—Dharmaraja ratha—is the finest and most interesting of the group and is much larger than Arjuna ratha. The three upper storeys are ornamented with those little simulated cells which are so universal in the south of India. The front of each of these cells is adorned with a representation of chaitya windows with a human head looking outwards. Behind these cells, the walls are divided by slender pilasters, into narrow compartments and in each is placed the statue of a deity, of the Hindu pantheon. The upper three storeys are entirely finished externally, including the sculptures.

The lower one is merely blocked out and it is difficult to say how far it was intended to excavate the interior.

The apsidal ratha called Sahadeva, which stands away from the other four, is one of the most interesting of the whole, but like others it is very unfinished, especially on the eastern side. It faces north and on this side there is a small projecting portico supported by two pillars. Externally the back side is apsidal. The interest of this ratha is in the fact, that it represents, on a small scale, the interior of the chaitya halls.

The sixth Ganesa ratha situated at a distance is the most nearly finished of any and gives a fair idea of the form these oblong temples took. It is in three storeys with very elegant details and of a form very commonly found in Dravidian architecture as gopurams or gateways. The roof has a straight ridge adorned at the ends by saiva trisulas and similar emblems. The ridge was ornamented by nine small pinnacles. What interests us here is that the square rathas are the originals from which all the vimanas in Southern India were copied. The oblong rathas became the gateways or gopurams, which are the more important parts of later Dravidian temples.

The patronage of Mamalla ended by 674 A.D. and under his successor Rajasimha a new architectural movement began. For with the rule of this king, rock method ceased. The first Pallava temple to be constructed of dressed stone by this king, was the shore temple at Mamallapuram, so named as it stands on the extreme foreshore of the ancient port. Owing to its unusual position, the plan of the shore temple is not according to custom. "The underlying idea was that the cella should face eastwards overlooking the sea so that the shrine may be illuminated by the first rays of the rising sun." Such an arrangement, however, with the cella actually on the ocean's brim, left no room for a forecourt or assembly hall and not even for an entrance gateway. Therefore, the central building is surrounded by a massive enclosure hall, entry being obtained through the western side. But quite early in its production this scheme was complicated by two additional shrines being attached rather unsymmetrically to its western end, one of which provides the smaller spire. In principle the shore temple and the Dharmaraja ratha are the same; there is the square lower storey and the pyramidal tower in diminishing tiers in both conceptions, but there is another and original ideal motivating the design of the shore temple, particularly noticeable in the shape of the tower. This is shown in the obvious desire of the builders to rid themselves of the vihara incubus. So we see in the shore temples more rhythm, a lightness and a soaring quality.



a. Dancing Girl  
Mohanjo Daro



b. Yakshi — Dedarganj  
Mauryan Period



a. Maya's Dream  
Bharhut, Sunga  
About 150 B.C.



b. Subjugation of Nalagiri  
Amaravati, Andhra  
About 150 A.D.



a. Bodhisattva  
Lahore Museum



b. Buddha — Mathura  
Gupta



a. Ardhanariswara  
Elephanta — Rashtrakuta  
About 800 A.D.



b. Ravana Shaking Kailas  
Ellora  
Gupta — Chalukya  
About 600 A.D.



a. Colossal Horse — Konarak  
Kalinga  
About 1050 A.D.



b. Mithuna - Khajuraho  
About 1050 A.D.



*a.* Mahishasuramardhani  
Mahabalipuram  
Pallava — About 625 A.D.

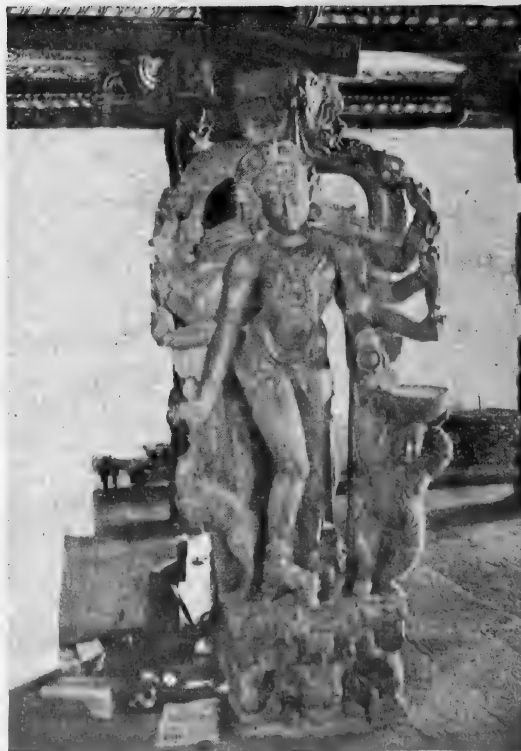


*b.* Chandesa Anugrahamurthi,  
Gangaikonda Cholapuram,  
Early Chola  
About 1050 A.D.

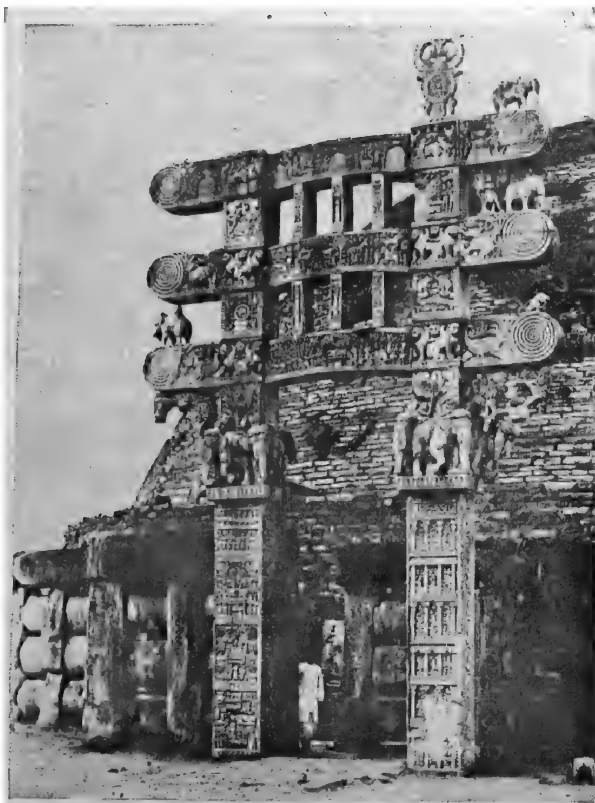




a. Horse Court — Srirangam



b. Bhikshatana — Perur



a. Sanchi gateway  
Sunga & Andhra  
About 100 B.C.



b. Dasavatara temple  
Deogarh — Gupta  
About 5th c. A.D.



a. Mahabodhi Temple  
Bodhi Gaya



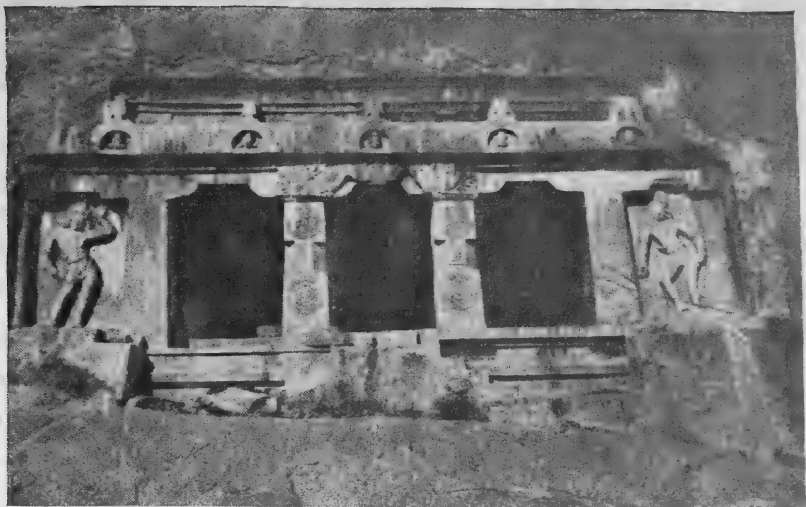
b. Kalinga temple,  
Bhuvaneswar  
About 1050 A.D.



a. Kandariya Mahadeva Temple  
Khajuraho Chandela  
About 11th century A.D.



b. Details of a wall — Belur  
Hoysala  
11th Century A.D.



*a.* Rock cut temple — Dalvanur  
Mahendra's period.  
About 600 A.D.



*b.* The five Rathas — Mahabalipuram  
Narasimha's time  
About 625 A.D.



a. Brahadeeswara Temple, Tanjore.  
Built by Raja Raja  
About 1000 A.D.



b. Gopura — Minakshi Temple  
Madurai — Nayak  
About 1650 A.D.

For the first time is introduced the rampant lion in prominent relief, erect, holding up a Dravidian capital which projecting from every angle goes around the lower part of the entire building.

Not long after the erection of the shore temple at Mamallapuram another Siva temple, Kailasanatha at Kancheepuram, was begun. The main shrine of this structure was built during the period of Rajasimha. The scheme resolves itself into three parts consisting of a sanctuary with its pyramidal tower, a pillared hall, the whole contained within a rectangular courtyard enclosed by high and substantial walls containing cells. At a much later date by about the 14th century the cell and the mandapa were joined by a spacious hall or antarala. The cells comprising the interior of the enclosing walls, the design of the wall with the parapet cupolas, the sturdy primitive shape of mandapa pillars and the composition of the whole building make the Kailasanatha a most fascinating study. Yet undoubtedly its most interesting portion is the pyramidal tower. 'From somewhat compressed form of monolithic rathas to the more loosely knit elements of the shore temple, we now arrive at a further effort to present the sikhara in a suitable architectural form, well proportioned, substantial, yet at the same time rhythmic in its mass and elegant in its outline'.

## CHOLAS

The temples attributed to Cholas are not many, during the 10th century. A certain number of examples are to be found in and around Pudukottai. Mention may be made of Sundareswar temple at Tirukattalai, the Vijayalaya temple of Nartamalai, and the Muvar Koil of Kodumbalur. The first two were erected during the 8th century, while the triple temple may be ascribed to 10th century. Most of them are constructed of well dressed granite stones, accurately closed and bonded. Dating from 9th century, that they are in the early Chola style is evident, but at the same time Pallava features are observable.

For the purpose of study of the early architecture of Cholas reference may be made to the temple at Srinivasanallur at Tiruchy district. Consisting of a pillared hall, with its attached sanctuary or vimana, its total length is 50 feet. Koranganatha temple is a building of modest proportion and there is a marked change in the method of architectural treatment. In the composition of its exterior it displays a noticeable simplification. Moreover the builders have acquired an appreciation of plain surface. The dominating element of the previous style, both

sedant and rampant, has disappeared and the pilasters were converted into abstract conventions. There is considerable amount of sculptures on the wall surfaces of the vimana. A different animal motif emerges in the form of a string course, frequently repeated, containing a row of gryphon heads.

In course of time, maturity was attained on the two magnificent temples of Tanjore and Gangaikondacholapuram, erected less than a century afterwards. 'Tanjore temple (Pl. XII a) erected by Raja Raja the Great is the largest, highest and most ambitious of its kind hitherto undertaken by Indian builders'. It is a landmark in the evolution of the building art in Southern India. The pyramidal tower rises to a height of about 190 feet. The temple is comprised of several structures such as Nandi Pavilion, a pillared portico and a large assembly hall. But the main feature of the entire shrine is the grand tower of the vimana at the western end, which is in three parts, consisting of square vertical base, the tall tapering body and over all the domical finial. The vertical base covers a square of 82 feet and rises perpendicularly to a height of 50 feet. From this, the pyramidal body mounts up in 13 diminishing zones. On the square platform stands the cupola, the inward curve of its neck producing a pleasing break. The surfaces of the vimana are patterned by the horizontal lines of diminishing tiers. Rajendra's temple at Gangaikondacholapuram is a typical copy of the Tanjore temple; so are many small temples erected during this period.

## PANDYAS

With the advent of the Pandyas, instead of the sanctuary continuing to be the central architectural production, the builder's skill was diverted in order to give prominence to some of the supplementary portions of the temples. High walls and gateways of imposing size were erected to emphasize the religious sanctity of the shrine proper. A typical example of this gateway tower or gopuram depicts a building oblong in plan, rising up into a tapering tower often over 150 feet in height and entered by a rectangular doorway. When once established, the general principles of the design of the gopuram were fairly consistently maintained. As regards their main shape there is one type in which the sloping styles are relatively straight, firm and rigid. Most of the Pandya gopurams being the earliest of their kind, are however of the simpler variety. More typical examples of the gopuram of the Pandyas are as follows: an entrance at the temple of Jambukeswara known as the Sundara Pandya Gopuram, a gateway on the eastern side of the temple of Chidambaram and one at Tiruvannamalai.



## VIJAYANAGAR

Much of the intricacy and rich beauty of the Vijayanagar type of temple was produced by the prominence of its pillars. Pavilions containing groups of columns form the principal part of the architectural scheme. A very striking pillar design and also the most frequent is that in which the shaft becomes the central core for the attachment of the groups of statuary. Another type shows encircling the central column a cluster of miniature pillars. There are a number of buildings in the Vijayanagar style throughout the Dravida land, but the finest group is in the deserted city of Vijayanagar itself. A number of mandapas, with intricately carved monolithic pillars were added to the temple scheme; the Kalyana Mandapa at Velur, the Horsecourt at Srirangam and the Hundred Pillared Mandapa at the Varadaraja temple of Kanchi are the most important ones amongst them.

## MODERN

Under the Nayaks, the Dravidian style assumed its final form. In the field of temple architecture the Madura style appears to have been a revival and continuation of the building procedure of the Pandyas. It consisted in extending the existing shrines.

The process of the enlargement of the temple plan proceeded on the following line: The cella and its portico were the first foundation. The next step was to enclose this shrine within a flat roofed structure. The entrance was made through a small gopuram. The next step was that of enclosing the entire composition within a rectangle by means of a high boundary wall an intervening space being provided in an open court yard or prakara. The enclosure was entered through a gopuram, one on the east and the other on the west. Within this space, pillared hall, subsidiary shrines, etc., were erected. Then another prakara with four gopurams was erected. The following are the most important of the modern type—Madurai (Pl. XII b), Srirangam, Rameswaram, etc. The gopurams of modern structures are profusely studded with painted stucco figures, a style which is continued to this day.

## NOTES ON PLATES

**PLATE I. a. BRONZE STATUETTE :—**This tiny little figure of a dancing girl, cast in bronze, was unearthed at Mohanjo Daro and is now housed at the National Museum, New Delhi. It is an elegant figure with well-proportioned limbs and sensitive modelling. It was probably cast in "cire perdue" process (lost wax process) which is the special process of bronze casting practised even to this day in South India.

**b. YAKSHI FROM DIDARGANJ :—**This figure of a Chauri bearer from Didarganj, is a production of Mauryan Indigenous Art, with no sign of foreign influence. The prominent breasts, rounded limbs and heavy hips suggest remarkable achievement in the art of modelling.

**PLATE II. a. MAYA'S DREAM :—**The Bodhisattva descended from the Turiya heaven as a white elephant and entered the womb of Maya Devi, in her dream. This story of Maya's conception is often repeated in Buddhist sculptures. This particular figure is from a Bharhut medallion, which is ascribed to the period of Sungas. Note that the elephant is given equal prominence like Maya and even the couch on which Maya sleeps, is represented in a bigger scale. The figures are in low relief with flat modelling. Note also the descriptive inscription acting as a label above the figure, which is a special feature of Bharhut sculptures.

**b. SUBJUGATION OF NALAGIRI :—**Devadatta the cousin of Buddha was jealous of Buddha's attainment and in order to kill him, he let loose a mad elephant called Nalagiri, on Buddha's way. The elephant caused havoc in the street, by crushing men at its feet, and throwing away some with its trunk. The womenfolk screamed out for help. Some persons watched the scene with sympathy from the balconies. On seeing Buddha who with his disciples appeared on the scene, the elephant bowed down in veneration. This story is also often repeated in Buddhist sculptures. This panel is from Amaravati and is now housed at the Madras Museum. Note the soft and delicate carvings with greater depth. Buddha is represented as a flaming pillar and Nalagiri is sculptured twice in the same panel to indicate the progress of the story. The realistic art of Indian sculpture reaches its climax at Amaravati.

**PLATE III. a. BODHISATTVA :—**The compassionate soul, who works for the uplift of humanity even at the cost of his own realisation, is called a Bodhisattva. Please note the treatment of hair, garment, muscles etc., which are so characteristic of Gandharan Art.

**b. BUDDHA :—**This standing figure of Buddha, depicts Gupta art in its formative period. Note folds on the garment, which is reminiscent of Gandharan Art.

**PLATE IV. a. ARDHANARISWARA :—**Siva is said to have taken this form to test the devotion of a sage called Bringi. Here Siva is represented as Ardhhanariswara with four hands leaning on his vehicle Vrishaba. On to his right is represented a male attendant. Brahma and Indra are represented slightly above the attendant, being seated on a lotus and the elephant Airavata respectively. To the left stand female attendants and above their heads, is Vishnu seated on Garuda in human form. Gandharvas are represented at the top on either side.

**b. RAVANA SHAKING KAILASA :—**Ravana's chariot refused to move forward when it came above Kailasa mountain where Siva was seated. The asura wanted to remove the obstacle by throwing away Mount Kailas and so lifted the mountain, causing a tremor, which frightened the inhabitants of the mountain. All screamed out of fear and Parvati, who was seated by the side of her lord, embraced him. The great lord of peace was undisturbed and with an effortless ease, thumbed the mountain, which crushed the twenty arms of Ravana who then sang the praise of the lord and was relieved of his pain. This story is graphically portrayed here and is considered to be the masterpiece of Indian creation. Siva is represented in an elegant pose while Parvati holds the lord with her left arm. The attendant of the Devi is running out of fear. Ganas, attendants, monkeys etc. are represented on either side while Ravana lifts the mountain from below.

**PLATE V. a. HORSE :—**A colossal figure of a horse is vigorously represented, trampling upon an enemy soldier, while another soldier is seen by the side, in an attacking pose. This motif became a favourite theme of the Kalinga kings.

**b. MITHUNA :—**This delightful pair are closely drawn together on account of love and emotion and are so close to each other that their apex of union is very close to their bosom. Such amorous scenes in all their nakedness are vividly and sensitively portrayed on the walls of Kalinga and Chandela temples. This representation is from Khajuraho.

**PLATE VI. a. MAHISHASURAMARDANI :—**Mahishasura was causing havoc to the world and to weed of this evil, the Devi has to take sword in her hand. Here the Devi is seated on a rampant and roaring lion with all weapons. Her Ganas and attendants are represented by the side while a parasol, the royal emblem is held over the head of Devi. Mahishasura is in a defiant mood, but is unable to hold his club with one hand. A royal emblem is held over his head. Such a forceful and powerful expression is nowhere met with in the art history of the whole world.

**b. CHANDESA ANUGRAHAMURTHI :—**Chandesa, a great devotee of Siva, was garlanded by Siva Himself and was given his emblems. This graceful figure adorns a niche of Gangai-kondacholapuram temple. Note the classical restraint and grace, which are the characteristics of early Chola sculptures.

**PLATE VII. a. HORSE COURT :—**Such huge horse and rider motifs were introduced to support the various mandapas during the Vijayanagar rule.

**b. BHIKSHATANA :—**Siva once cut off the head of Brahma and to expiate his sin took the form of a naked beggar and went round with a begging bowl. In this form he is known as Bhikshatana.

**PLATE VIII. a. SANCHI GATEWAYS :—**Toranas or Gateways, with profuse sculptures are found in North Indian Stupas. Note a Yakshī holding to a branch at the end of the architecture. On the top of the torana is the Buddhist trident called triratna.

**b. DASAVATARA TEMPLE :—**This represents a Gupta temple with sikhara, but since the sikhara has tumbled down, no idea could be formed about the course of sikhara. The front of the shrine was kept open, while three sides contained sculptures in relief. Note the Nara Narayana panel at the back wall.

**PLATE IX. a. MAHABODHI TEMPLE :—**Since this temple has undergone renovation many times, it is very difficult to ascertain its original form. But, from the description of Heung Tsang, it appears to have retained its original elements.

**b. A KALINGA TEMPLE :—**More than thirty such temples are found at Bhuvaneswar alone. Please note the prominence of vertical lines with inward curve at the top, and an amalaka or serrated finial, cresting the whole. The Mandapa in front of the shrine is called the Jagmohan.

**PLATE X. a. KANDARIYA MAHADEO TEMPLE :—**This temple situated in Khajuraho is erected on a high basement, with steadily increasing towers, the tallest one being directly above the sanctum. The small towers on the sides of the vimana give a soaring effect to the whole structure.

**b. DETAILS OF A WALL :—**The Hoysalas mastered the art of intricately carving the entire wall surfaces of their temple. The lower portion depict animal friezes while the upper panels depict Gods and Goddesses in various poses. It is said that out of hundreds of elephants sculptured in a frieze not a single one resembles the other. This art finds its expression at Somnathpur, Halebid and Belur.

**PLATE XI. a. ROCK-CUT CAVE TEMPLE :—**The earliest existing temples in S. India are rock-cut caves ascribed to Mahendravarman I. Please note the square pillar with octagonal faces at the middle. The Dwarapalakas are placed on either side of the cave while rolling cornice, with Chaitya windows enclosing human heads are carved above.

**b. THE FIVE RATHAS :—**The proud creation of S. Indian architecture are these rathas executed at the command of Narasimhavarman I. There are four in one line and another stands a little to the side. The small one resembling a parnasala is called the Draupadhi Ratha; the next is Arjuna Ratha, and the next which is in rectangular shape, is called Bhima Ratha; while the tallest and the last in the scene is called Dharmaraja Ratha. The apsidal Ratha to the side is called Sahadeva Ratha. For a full description see the portion in Pallava architecture.

**PLATE XII. a. BRAHADEESWARA TEMPLE, TANJORE :—** Note that the vimana is prominent here.

**b. MEENAKSHI TEMPLE, MADURAI :—**Note the profusion of stucco figures on the gopura.